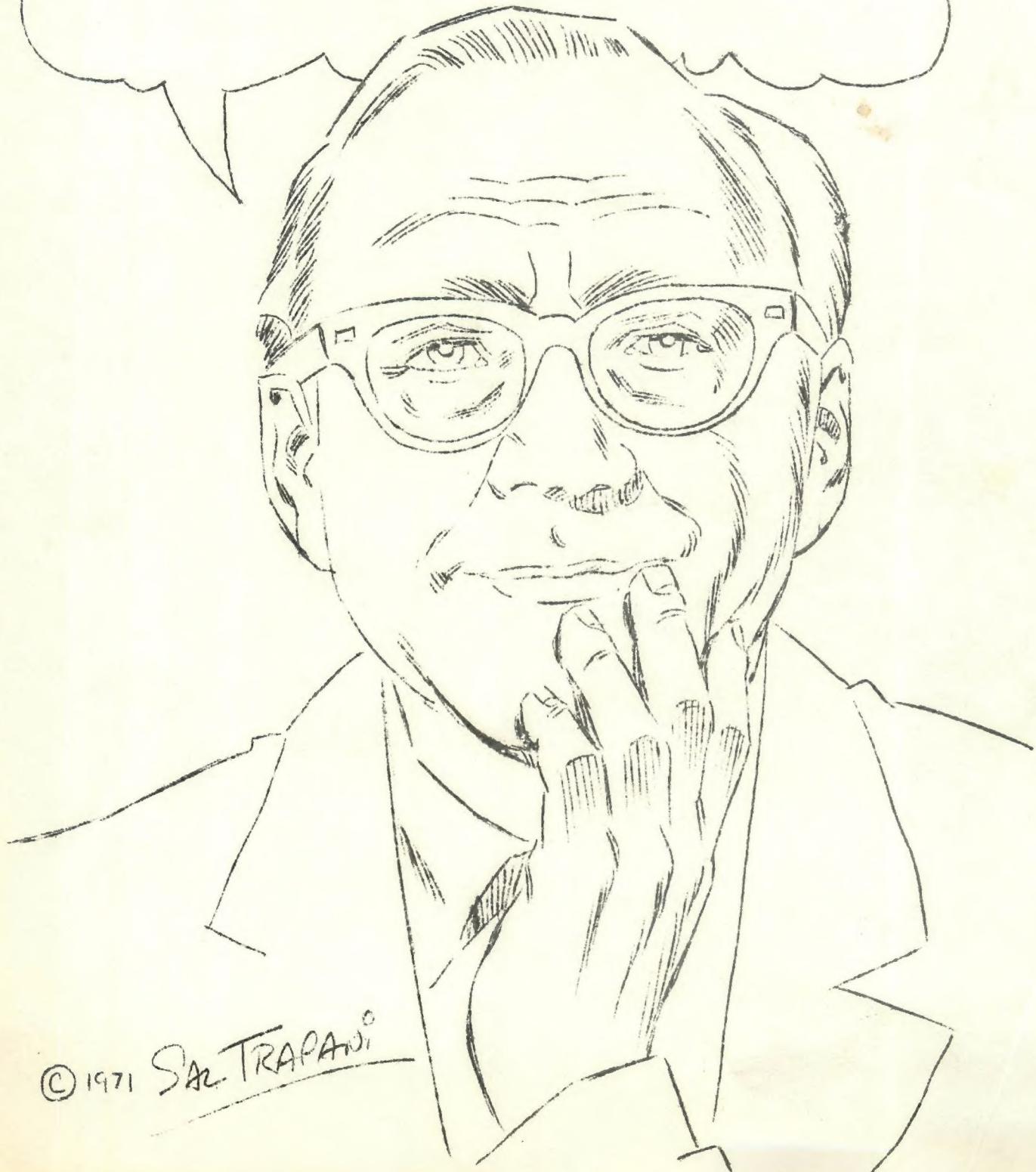


Mine:

26

June 1971

HELLO AGAIN!



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MIASA OLEH



MIASA OLEH ©

June 1971

Well all of us are feeling the pinch of the 8 cent stamp. I find I am mailing more postcards now than before. Many thanks to the people who already sent in their \$2.00. If your yearly subscription is due you will find the amount to your left on the inside cover. 115 people now get "Hello Again." Sound recordings are now 14¢ for the first pound (tape) and 7¢ for each additional pound (tape).

CORRECTIONS: According to SONY they do not make replacement heads that are better than the originals! Also a capstan sleeve speeds up - not slows down a program.

DEATHS: Russ Hodges, voice of the Giants, died on April 19. Was 60.

MAGAZINES AND BOOKS: I am in the slow process of preparing a detailed booklet of network programs, their sponsors, network, years on, time, and day. It will be from 1930-1962. I still need logs for 1956-1962. When finished it should be a necessary addition to Buxton's book, Radio Golden's Age. Also it would help if I knew of your interest in it so I can determine the number of copies to run off.

If you want books about early radio and other things, join the Nostalgia Book Club, 525 Main St, New Rochelle, NY 10801...Received May issue of ECHOES OF THE PAST, STAY TUNED, and RADIO DIAL. All good reading. In ECHOES most of the material is written by Bill Hennessey. Robert Monaco, Box 24, Upper Jay, NY 12987 has several RADIO BROADCASTING NEWS, 1922, with many pictures and information about shows of that time. He will trade programs for them. In the CHICAGO TRIBUNE, May 17, 1971 was a feature article on the young discovering nostalgia. These reasons are offered: 1. It's a look at history thru more realistic sources. 2. The period has more meaning because it shaped the lives of their parents. 3. It's wanting to own a piece of history. 4. Maybe it's just cheaper to buy pretty old relics and more fun to go junking than to buy new. Whatever the reasons nostalgia seems to be one of the year's major recycling projects.

QUIZ: I have had 2 responses to May's quiz. Each quiz lasts for 2 months so you still have a chance to win a reel of programs. June's quiz follows: 1. Who was the host on the hour-long Suspense series in early 1948. 2. Who was one sponsor of Fibber McGee during 1950-1953 after Johnson's Wax. 3. FIBBER MCGEE was on what day and time from 1958 to 1962. 4. Besides "When the Blue of the Night" what other song was Bing Crosby's theme at one time. 5. Boston Blackies girl Friday was Mary _____. 6. From what city did CURTAIN TIME originate? 7. Beatrice Kay and Joe Howard were featured in what variety program. 8. Dr and Mary Ruthledge were in what soap opera. 9. What well-known actor was dropped from a soap opera because he couldn't portray a fatherly image, a role he eventually made famous. 10. Sunrise Serenade was the theme of what program (not F Carle).

SELLING: Much has been said in various radio magazines about selling. For those that sell radio programs for a living or casually it might be interesting to read what Charles and Bob Michelson went through before they distributed their syndicated series including THE SHADOW, GANGBUSTERS, THE LONE RANGER. The information was obtained from the CHICAGO TRIBUNE, May 9, 1971.

After acquiring the discs to many programs from Conde Nast Publishing Company who absorbed Street and Smith, Bob found 6 stations willing to rebroadcast those programs. Their next step was to transfer the material onto tape. They then squared the project with the performers union, The American Federation of Television and Radio Artists. Radio veterans were called in to identify every voice on all the programs. Finally the committee traced everyone, even in GANGBUSTERS and THE LONE RANGER. As a result a lot of performers, many re-tired, and in some cases their estates, have received an unexpected

bonanza: residual payments amounting to \$25 and later \$30 for each replay. It cost about \$26,000 to get GANGBUSTERS INTO SHAPE. The SHADOW has been heard in some 300 markets. The LONE RANGER is second in popularity. Both adults and youngsters enjoy these programs.

Broadcasting and selling programs may have different legal and moral aspects but I'll leave that up to you. Charles Ingersoll points out that Congress is now working on a tighter copyright law which will make selling radio programs and records more difficult.

~~THE HANDICAPPED:~~ Madeline Eisenhardt, 449 Columbus Ave, New Haven, Conn 06519 appreciates the tapes she is receiving. If this is your first issue, Madeline is blind. One of our friends is reading the radio newsletters on tape for blind listeners. Pat McCoy is starting to work with the Washington State Director of the Handicapped and he thinks we can do a worthwhile service. Write to Pat if you want to help (P M, 1228 Lincoln Dr, Pasco, Wash 99301.) What are you doing for the blind?

~~PERSONALITIES:~~ I got a nice letter from Jack Kelk, 104 Heritage Hill Rd, New Canaan, Conn, 06840. Jack is in the process of writing a book, mostly about radio. If you know the addresses of radio personalities please let me know. Some may wish to receive or contribute to our newsletters.

~~THE TAPE DECK:~~ As many of you know this section has odds and ends about the technical aspects of collecting. For those sending 4-track be careful about noting the tracks. Side 1 track 1, side 2 track 4, side 1 track 3, side 2 track 2 seem to be the best way of noting the tracks the programs are on. Many of you are now preprinting the cards or sheets you list the programs on. If you don't put all the details down at least number the program so the receiver can quickly find it in your catalog. For boxes that have been used several times put "to open" in the right place. This will prevent the opener from destroying the box. Inexpensive mailing boxes can be purchased from R Melteson, 122 Emmertsen Rd, Racine, Wisc 53406. For 7-inch reels they are (as of a few months ago) 4 for \$1.00. Jiffy bags which are durable can be purchased from Edward Klaproth, 40 Burnside Ave, Cranford, NJ 07016. The prices range from about 12¢ to 18¢ depending on the size. I have also found manila mailing envelopes satisfactory in most cases. If you use these push the tape box in snuggly and fold and tape the excess envelope around the tape box. I have received many tapes this way or just wrapped in paper and usually the boxes and tape is fine. One gripe I have is the fact that many of you DON'T attach the tape to the reel. It's disconcerting to find a lot of loose tape in the box ESPECIALLY if the little sticky attachment is still on the cover of the box...Don't continue the end of a program onto another track. Carefully splice some tape (some items bear repeating each month)...Leave several seconds to a minute in between programs. As you are dubbing and nearing the end of a program be ready to shut the dubbing machine off first. Continue listening to the master machine and if some network chimes or announcements continue you can dub them also. There is no excuse for chopping off credits, chimes, announcements, or other items. Be as careful as you want people to be for you.

~~DEE MAGERS~~ makes these comments: Doubletiming of tapes in dubbing does not lose quality. This is the way large corporations duplicate tapes. Many run them at 15ips, cutting the dubbing time for an hour program to 15 min. You still reproduce the sound form one tape to another as it is. Some quality IS lost if a master is recorded at $7\frac{1}{2}$ and you dub it at 3 3/4. The poorness of many old radio programs comes from recording error being piled upon error each time it is traded. Too many collectors get too much bass in a dub so that it becomes almost inaudible.

If you must mike record for special events and TV if it isn't wired

mt
xc

for plugs do the following: 1. Place mike $\frac{1}{2}$ - $\frac{1}{4}$ of an inch from the speaker of the TV. Lay the Mike on a pillow with the end of the mike extending just over the edge of a pillow. 2. Adjust set to a DECENT level where there isn't any speaker rattle from vibrations. 3. Adjust record volume on recorder to match TV output, not vice versa. It still won't be as good as a patch cord but much better than some mike recordings going around. Sound spreads out from the speaker the instant it leaves the speaker grating so the closer you get the mike the more sound you capture. Try covering your speaker and mike, makes it a little better. Dee is program director of WDAK Radio. He would like to hear from other traders, especially those in the radio business (D M, 3302 Edgewood Rd, Columbus, Ga 31907).

DON FISHER comments: I've noticed most traders are interested in quality. Many are talking about going back to $\frac{1}{2}$ track from $\frac{1}{4}$ track BUT still at 3 3/4. I think they are missing the boat. I suggest $7\frac{1}{2}$ at $\frac{1}{4}$ track. The loss of quality is much greater at 3 3/4 than when recording $\frac{1}{4}$ track.

MUCH MORE about taping in RUGGLES RAMBLINGS-Part 3 which follows soon.

If any of you want to know any details about programs (network) such as sponsor, years, days, time, etc. send me the programs and I will send the information. It will all be in my booklet but it may take a while for it to be all compiled and mimeographed. My ESCAPE reference list with 88 titles, 54 dated is printed. On the reverse side is my first supplement to my dated SUSPENSE LIST. The original list (I still have some left) and the supplement list about 280 dated SUSPENSE. There is no charge for the SUSPENSE and ESCAPE list. However a stamp to cover mailing would help. If traders like myself offer special listings for no cost, sending postage would help us all.

SUSPENSE: This date came in too late for the listing: Dreams; 10/8/61

Ed Corcorans latest interview was with Jim Jordan on WTIC's Golden Age of Radio. I will have the tape soon.

HERE AND THERE: New Friends; JOANNE BURGER, 55 Bluebonnet Ct, Lake Jackson, Texas 77566. Joanne trades and puts out a newsletter also, I will describe it when I receive it...TERRY BLACK, 112 Archer Ave, Springfield, Ill 62704. Terry has over 2000 choice programs and recently acquired several programs from Vincent Price's library...Rev. Bob Mays, 2363 Dover Ave, San Pablo, Cal 94806. Bob is starting some round robins. He is also looking for I LOVE A MYSTERY in serial form.. CHARLES DOUGHERTY, Lincoln Court Apts, A 104, 6351 Overbrook Ave, Philadelphia, Penn 19151. Charles collects on cassette and is interested in VIC AND SADE and LORENZO JONES...DICK FOSS, 7 Melvin Ave, Beverly, Mass 01915. Dick has over 1000 programs. As a reminder to Dick and others Charles Ingersoll has a comprehensive list of traders for 25¢. Send for the list and his magazine RADIO DIAL, Box 190, Cloquet, Minn 55720...PAT RISPOLE, 1131 Cutler St, Schenectady, NY 12303...K GARSON, 1717 Heather Lane, Anaheim, Cal 92802.

Old Friends: Don Fisher, 343 Main St, Bennington, VT 05201 is looking for ISLAND ADVENTURE...FRED MCFADDEN, RD 4, Westernville Rd, Rome, NY 13440 is still looking for JUDY GARLAND and LANA TURNER...Father WILLIAM O'RCUEKE mentions that many people are collecting Radio Verification Stamps from all the states. There are about 500 stamps. Write him for details (6310 So Claremont Ave, Chicago, Ill 60636.. KEN MORRIS mentions that DON MARIS, 1926 Cherokee Lane, Norman, Okla 73069 is starting a club to purchase discs. Write to Don if you're interested...Bruce Ruggles is busy writing another TV series this time for students, grades 7-13, a quiz show.

EDITORIAL: Again, my apologies for the printing problems I seem to be plagued with. While other newsletters are clear, even with a newer machine I seem to be jinxed with inking problems. Partly because of financial problems we have had since December and the fact that your \$2.00 just about covers expenses only I don't know when I can invest in more expensive equipment. If you feel "Hello Again" isn't what you thought it was I will gladly refund your money. I just hope the content more than compensates for the printing problems.

ROSA RIO

There was an excellent article about Rosa Rio in the Waterbury Republican, April 4, 1971. Rosa, who recently was the subject of one of Ed Corcorans Golden Age of Radio programs and who was one of the most sought-after organists in the heyday of radio, now lives with her husband, William Yeoman in Shelton, Connecticut. She teaches organ and piano at her home studio. In addition she composes, arranges, makes records and plays concerts. Some of the programs she played for were MY TRUE STORY, BETWEEN THE BOOKENDS, GOSPEL SINGER, WHEN A GIRL MARRIES, CAVALCADE OF AMERICA, MYRT AND MARGE, SHADOW, BOB AND RAY, HAN-NIBAL COBB, and many others. At one time Rosa was providing music for 13 shows. Often she just had about 40 seconds to dash from one studio to the next to provide for the next program. Rosa spent 23 years playing organ for WNBC, WJZ, and then WABC. Until 1960 she also played for television programs but they didn't give her the satisfaction that radio did.

Rosa recalls that except for the theme most of the music on the soap operas was improvised. In most instances she saw the script for the first time as the program was going on the air. Rosa was a master at improvisation, being able to fit any mood that was called for. Among the actors that Rosa remembers, who got their start on radio, were Orson Welles, Agnes Morehead, Tony Randall, John McIntire, Jeanette Nolan, Ross Martin, Bob Hastings, Jackson Beck, Santos Ortega, Ed Begley. Among her favorite programs was MY TRUE STORY (This is the only program I have which mentions Rosa Rio in the credits-ed) and Rosa Rio Rhythms.

Though Rosa and her husband have abandoned the high pressure living of New York City (in 1960) retirement is just a word. She and her husband are busier than ever. She is personable, energetic and, as her husband put it, keeps eternally young by loving what she does. She is one of the privileged few whose work and hobby are the same.

MORE REMINISCING

by Warren Abbott

I am glad that you liked the item about Uncle Don and I might mention that Ted Husing also worked with me, as an announcer, at old WABO. He started with us in 1928, as a station announcer, when the Columbia system was being organized. His first sports broadcast was a baseball game at the old Polo Grounds in New York. Ted and I sat in the grand stand (no announcers booth) and as he announced the game, I ran the remote equipment which fed our studios. Later, his first football game which we both attended was at Baker's Field. The rest is history. Ted became the greatest sports announcer of his time. It was a pleasure to have worked with him when he was on his way up. He was one of my best friends and I will never forget the times when we went to broadcasts together. We covered many remotes, the Cotton Club with Duke Ellington, Rudy Vallee and many other famous dance bands at many other famous places. I really knew them all in the good old days and it only seems like it was yesterday when we were all together.

That is why I enjoy being a member of the Pacific Pioneer Broadcasters.

ters. We get to meet so many of our old friends at our semi-monthly luncheons and talk over old times. Just recently I met Orrin Tucker who was playing with a small group here at the Inn in Rancho Bernardo. He was a very famous band leader in the old days and his vocalist was Wee Bonnie Baker. I had recorded him from one of his remotes where Bonnie sang "You'd be Surprised." This was in the 30's. I made a tape of it for him and he told me that it was all that he would have left from the old days. He was wiped out in one of the fires in Los Angeles and lost all his old recordings and pictures and had nothing left. He is still going strong at 79. I expect to sponsor him as a new member to the Pioneers in September. He is now playing in Las Vegas.

RUGGLES' RAMBLINGS-Part 3

A couple of months ago in this fan magazine I mentioned the use of tape recorders that automatically ride the gain. A letter from a reader in Livermore, Cal reminds me that machines equipped with this gimmick quite often give a "bang-in" show..and the reader is correct. I feel the automatic volume control is the machine for the tape-swapper who refuses to ride levels during his dubbing. I don't recommend it and I seldom do it. But there are those in our midst who insist on taking a bath or walking the dog for an hour and letting the tape machines look after themselves. My thinking is that this is unfair to the trader who is going to receive those tapes. Personally I sit and ride levels on every show I dub. And I don't double speed. But if you're going to be one of the "lazy" ones and you're just interested in sending junk to the next guy, then you should get a machine with an automatic volume control so the highs and the lows are compensated for.

Another good point to remember: If your machine has a record/play-back head in one unit then earphones or tuning the speaker on the second machine still does not tell you what you are sending out to your taping friend. It simply monitors the sound going into the machine. If you can afford a machine with a separate record head and a separate playback head, then you can hear the exact quality of a show as it is coming off the dub and you know you are sending out a good or bad quality tape. But this can't be done unless your recorder is a 3-headed monster..erase head, record head, and playback head. (If you only have 2 heads you must spot check your dubbed tape before you send it out.)

CASSETTE, QUARTER TRACK, HALF TRACK: Here's a topic that should give much argument and controversy but I'm going to discuss it as a "radic man" sees it and as one who has been collecting radio shows for over 15 years. I hear many traders are going to cassettes and frankly I feel sorry for them. They will never get the quality on an eighth of an inch of tape than they will on a quarter. Sure storage is no problem but someday they will wish they had stayed with reel-to-reel. Let's start with the best and work down. I realize because of equipment, tape prices, or most important to many traders, the old storage space problems that we all must decide which is best for us. By far the best sound is recorded on 1.5 mil tape at $7\frac{1}{2}$ IPS full-track. Now as soon as you make the tape thinner (1 mil or .5 mil) you reduce quality over a period of time because of tape-stretch which the tape manufacturers have just not found a way to eliminate. When you reduce the speed you reduce quality again. If you can remember back to records when they were 78's, they had superior quality over today's LP8s. Although we must remember that engineering of LP8s has come a long way recently while little thought was given to improving the quality and the sound of 78's. Half track is superior to $\frac{1}{4}$ track and I'll argue this point with anyone because I started to collect $\frac{1}{4}$ track years back and it's partly the reason I am re-ordering all those great shows. A $\frac{1}{4}$ track tape recorder tends to have an over-tracking problem unless heads on your machines and everyone else's are perfectly set. There is very little division

between the tracks (About the width of a human hair). In time the outer edges of your tapes will become rippled and stretched. 10 years later tracks 1 and 4 have lost 25-50% of the sound quality and all that remains in reasonable shape are the shows on tracks 2 and 3. As for the cassettes because they run on 1/8 inch tape to begin with it's ludicrous to think you can get good quality on 1/16 inch, providing your cassette runs in both directions. One gentlemen informed me that his $\frac{1}{4}$ -track sound is just as good as $\frac{1}{2}$ track. He says he has heard many $\frac{1}{2}$ -track tapes with hum, hiss, etc. True, but it was the fault of the trader and his equipment, not the tracking. Let's close by saying having tried them all, I'm sticking to $\frac{1}{2}$ track, 1.5 mil tape @ 3 3/4 IPS. It's not the best but I don't have the worst either. We should be interested in quality, not quantity.

EQUIPMENT CHECK: Let's start with the patchcord. Take them apart by unscrewing the plastic jackets and making sure the joints are soldered, not just screwed on. If the latter they will loosen and give you interference. Have the wires soldered to the connectors and remove jacks from your machine by gripping the plastic casing, not the wire itself. Purchase an azimuth-adjustment tape and a good bulk eraser. It's a good practice to erase the blank tape before using it just in case your erase head on your machine is not functioning correctly. Don't send your friend a used tape unless you tell him and if it is make sure it is carefully erased. Demagnetize your heads periodically.

When sending tapes, indicate the tracking ($\frac{1}{4}$ or $\frac{1}{2}$). A half-track machine will always pick up 50% of the tape with surface noise from the black portion. (If you send $\frac{1}{4}$ track tape to $\frac{1}{2}$ track traders it might be a good idea to use low-noise tape rather than CONCERT or SHAMROCK which tend to have whistles and noises. You could also erase the inside track as you are dubbing the outside tracks-ed)

BASSY SHOWS: Make sure you are using the correct outputs on your master machine and the correct inputs on the dubbing machine. This will give the same quality as your first master. If you use the external speaker jack then the tone control will alter the quality of the tape. Many tapes get too bassy or muffled and too trebly, tinny or harsh this way. USE the speaker outlets ONLY if you deliberately wish to improve a bassy or treble tape. This will affect the dub, not the master. NEVER use the microphone input. The tape will sound mike recorded or recorded over a phone and run through a hollow sewer (a good description). The microphone should only be used for the microphone.

That's all for now. I'd like to thank Jay Hickerson for running this series in "Hello Again" (I couldn't resist printing that-ed). I hope it is of help to you, especially those just starting out in this fascinating hobby. Got a problem you would like me to solve in a future issue; disagree with something I have written; agree with anything. Send your comments to me, Bruce Ruggles, Box 3000, North Bay, Ontario, Canada. If I am to be of help to you at all, I must know how I can be a help. See you next issue.

AIRCHECKS-1940: Carl Erickson

---The CHAMBER MUSIC SOCIETY OF LOWER BASIN STREET, which was heard first during the summer of 1940, has proven so popular that in Sept. it was moved to Monday night at 9:00 opposite LUX RADIO THEATER. Henry Levine, the conductor of the orchestra was a former member of the Original Dixie Land Band in the '20s. Paul Laval, the other half of the leader pair has played on several occasions with the NBC Symphony. The vocals are handled by 23-year old Dinah Shore.

---The first show on LET'S PRETEND was "Sinbad the Sailor." The program on CBS is sustained and draws over 1000 letters a week. Nila Mack the creator, has been in radio since 1930.

---LUX RADIO THEATER began its career in 1934. The popularity of the show is so great that even the rehearsals are as big a draw as the actual program. The season of 1940 began with William Powell and Myrna Loy in Manhattan Melodrama. This was the film, incidentally, which John Dillinger saw on July 22, 1934, with the notorious "Lady in Red." The actual direction of the program is by Sanford Howard Barrett. Since the program started they have produced over 270 programs ranging from Peg of my Heart to Louis Pasteur with Paul Muni. C.B. DeMille received a fee of \$2,000 per week while the top stars receive as much as \$5,000. In the six years the show has been on the air, almost 200 famous stars have performed on the show. (More next month)

LATE MAIL AND TIDBITS: Ernie Hack has a 2-track tape recorder which he bought about 1946 and it is in perfect running condition and it has never been repaired. He also has a \$600 Ampex for which he just spent over \$100 in repairs. They don't make machines like they used to. Any one have a tape recorder older than 25 years?...Lynn Fichty sent a nice letter reminiscing about programs he remembers. A few follow: Ted Malone's BETWEEN THE BOOKENDS broadcast in the mornings about 10:30---Texas Jim Robertson and his guitar on Sunday mornings---OKLW broadcasting Eddie Chase and MAKE BELIEVE BALLROOM for Mutual of Omaha. ---Randy Blake's SUMMERTIME FROLIC over WJJD, Chicago featuring country music---POOLE'S PARADISE---The FRIDAY NIGHT GILETTE fights with Don Dunphy and Bill Corum. Thanks for your thoughts, Lynn...New friend is Hal Skinner, 1293 Hurlbut Ave, Sebastopol, Cal 95472...Also Bob and Carol Witte, 194 Wyndcliff Rd, Scarsdale, NY 10583...Had a nice visit with Mel Simon. Mel is a humorist and entertainer and I had the pleasure of seeing his performance at a local country club. Mel is a fulltime entertainer and travels to many of the nightspots along the East Coast. During summer months he works at one of the hotels in the Catskills. Mel is excellent at dialect and is superb at Yiddish humor. Mel is a very good friend of Dr. Barry Brooks in Brookline, Mass. Barry has about 8000 listings with many unlisted programs. He only trades with the giants of the radio business and has contacts all over the world. ...Please distinguish between FAMOUS JURY TRIALS, on from 1936 to 1949 and JURY TRIALS OF BRITAIN, a contemporary BBC series...Had a nice call from Ray Brunt, 11 Glenwood Rd, Toms River, NJ 08753. Ray is a big band enthusiast and has a 6-hour program every week dedicated to band leaders and music of the 30's and 40's. Ray is in constant touch with most of the leaders including Benny Goodman, Duke Ellington, Gene Krupa and many others. He also has one of the largest record collections on the east coast. Ray's program may soon be syndicated. Right now the 6-hour program is on WOBM, 92.7 FM, Toms River, NJ from 5-11PM on Sundays...Ernie Hack, 6 Perkins St, Bristol, Conn 06010 has excellent stamps with radio motif. An example of one is on the inside cover of the newsletter or on the envelope. They are \$3.75 each... CHARLES MEYERSON, 7429 Teasdale Ave, St Louis, Mo 63130...Joanne Burger mentions: Each time you send or receive a tape send a postcard telling you sent or received the tape. This will eliminate a lot of worrying and misunderstandings over lost tape...El SHUMWAY is recovering from a serious illness and will not be able to do any taping until the fall. He apologizes to his taping friends for not being able to write to them all. We wish him a speedy recovery...BOB McMULLEN, 5646 West 101st St, Oak Lawn, Ill 60453...Got a nice note from DON MARIS. As mentioned before, Don has started a Radio Preservation Club. Its main purpose is to use the enlarged facilities of a club to buy discs. Write to Don if you are interested: Box 2513, Norman, Okla 73069.

had

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mail

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NEW PROGRAMS: Dick Hayes just acquired some discs including CARNATION HOUR, CAN YOU TOP THIS, FRED ALLEN 1947 and 1948, and many others...Fred Dickey has several GUNSMOKE, MAGNIFICENT MONTAGUE, OUR MISS BROOKS...New programs in my collection with their source are: SKY KING (John Dunning), NERO WOLFE (B Ruggles), several programs from Terry Black originally from Vincent Price's collection. Bill Blalock has acquired some new discs and comments: I agree in principal that discs should be dubbed at radio stations, IF a good technician is available. A good technician is often better then radio equipment run by poor personnel...

MORE DATES: ESCAPE: Macao; 7/18/51: Ring of Thoth; 6/30/49
 SUSPENSE: Pit and Pendulum-Henry Hull; 1/12/43 Subway; 10/30/47 Noose of Confidence; 4/7/49 Murder in Black and White; 4/14/49 Copper Tea Strainer; 4/21/49 The Lie 4/28/49; Death has a Shadow 5/5/49; The 10 Years 6/2/49. I will soon have these 1949 SUSPENSE.

ATTENTION: Pat McCoy is in touch with the regional manager of Concert tape and has complained about the different problems that traders are having with Concert. He was unaware of this but wants to look into this personnally. He thought that all tape that left Fort Worth was in perfect shape. IF you have had any trouble with Concert please send a letter to Pat McGoy telling the following: The problems you encounter such as dropouts, spliced reels, short reels, excessive hiss, hums and whistles; whether you still use Concert or have switched; and how many reels of any kind you use a year. Send your letter to Pat McCoy, 1228 Lincoln Dr, Pasco, Washington 99301. He will forward the mail in one bunch to the manager. This is also being printed in the other RADIO magazines.

MORE ITEMS: L L FORWARD, 797 Stone Rd, Pittsford, NY 14534. Mr. Forward is interested in HALLS OF IVY, LONE RANGER, COLGATE SPORTS NEWSREEL, SHADOW with Bret Morrison, FRED ALLEN, LETS PRETEND...

RELISTING: I have just relisted my 29 FRED ALLEN and 92 GUNSMOKE in case anyone wants a copy.

MEL SHLANK thanks those who wrote concerning his article that appeared in the March issue. Part 2 will be done within the next 2 months. He is also discontinuing the 10% penalty for ordering few pieces of tape. It will be the same price whether you buy 1 or 24. He will respond to all of you who have written soon. A very inefficient secretary messed things up but Mel is slowly getting back to normal. If you want to buy blank tape of various brands at inexpensive prices write Mel Shlank, Box 3023, New Haven, Conn 06515.

Got a nice call from Bob Mc Mullen, mentioned on previous page. Bob is a lawyer and is especially interested in JACK BENNY, ESCAPE, and SUSPENSE...Steve Lewis, 66 Constance Lane, Bristol, Conn 06010 is just starting to collect. J. Koc

That's about it for now (June 13). Let me know of uncirculated material that you get especially SUSPENSE, ESCAPE, AND JACK BENNY. Spread the word about this newsletter and feel free to use any information in it. Keep the cards and letters coming. I am up to the L's in my program project. If you can find logs from 1957-62 I can sure use them for the project. So

Hang by your thumbs
Write if you get work

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